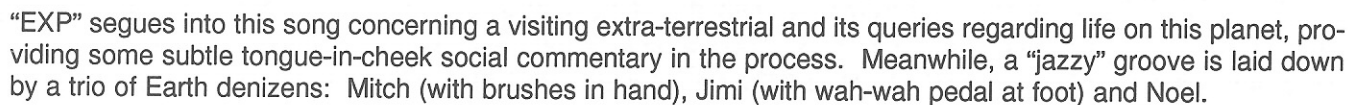


## Words and Music by Jimi Hendrix



Gr. 1; Tune Down 1/2 Step:      Bass; Tune Down 1/2 Step:

① = E♭    ④ = D♭      ① = G♭    ③ = A♭

② = B♭    ⑤ = A♭      ② = D♭    ④ = E♭

③ = G♭    ⑥ = E♭

**Moderate Rock** ♩ = 142 (♩ = ♩)

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B9                      F#7                      B9                      A (5) open    F#7                      A (5) open

Guitar 1

Vocal

I won't, uh, do you no harm. \_\_\_\_\_ I just want to know a - bout your dif-f'rent lives on

Bass

2 0 2 0 2 0 2 0    2 0 2 0 2 0 2 0    2 0 2 0 2 0 2 0    2 0 2 0 2 0 2 0

Drums

B9                      C9                      F#7                      B9                      C9                      F#7

Guitar 1

Vocal

this here peo - ple farm. \_\_\_\_\_ I heard \_ some of you got your fam - 'lies liv - ing in

Bass

2 0 2 0 2 0 2 0    2 0 2 0 2 0 2 0    2 0 2 0 2 0 2 0    2 0 2 0 2 0 2 0

Drums

B9                      C9                      F#7                      B9                      C9                      F#7

Guitar 1

Vocal

cag - es tall and cold. \_\_\_\_\_ And some just stay there and dust a - way, \_

Bass

2 0 2 0 2 0 2 0    2 0 2 0 2 0 2 0    2 0 2 0 2 2 4    2 0 2 0 2 2 0

Drums



Guitar I

B9 C9 F#7 B9 C9

Vocal

past the age of old. Is this

Bass

Drums

F#7 B9 C9 C 3fr F#7

Guitar I

Vocal

true? Please let me talk to you.

Bass

Drums

Guitar I

Verse C#9 D9 G#7 C#9 D9

Vocal

2. I just want to know a - bout the rooms be - hind your minds.

Bass

Drums

Guitar 1

G#7 C#9 D9 G#7

Vocal

A - do I see a vac - uum there, or

Bass

Drums

Guitar 1

C#9 D9 G#7 C#9 D9

Vocal

am I, uh, go - ing blind? Or is it just, uh, re - mains

Bass

Drums

Guitar 1

G#7 C#9 D9 G#7

Vocal

from vi - bra - tions and ech - oes long a - go? Uh,

Bass

Drums

Guitar 1

C#9 D9 G#7 C#9 C9 C#9 D9

Vocal

things like "Love the world," — and uh, a "Let your fan - cy flow." —

Bass

Drums

Guitar 1

G#7 B9 C9 F#7

Vocal

Is this true? Please —

Bass

Drums

Guitar 1

B9 C9 F#7 B9 C9

Vocal

— let me talk — to you. — Let me talk to

Bass

Drums

\* Bridge

Vocal

F#7 C#5 C5 B5

you. \_\_\_\_\_ I have lived here be-fore the days of \_\_\_\_\_

Guitar 1

TAB

Bass

Drums

\* Gtr. 1 panning left to right every two measures throughout Bridge.

Vocal

C5 C#5 C5 B5

ice. \_\_\_\_\_ And of course \_\_\_\_\_ this is why I'm so con - cerned. \_\_\_\_\_

Guitar 1

TAB

Bass

Drums

Vocal

C9 C#9 C9

And I come back to find

Guitar 1

let ring - - - -

TAB

Bass

Drums

Vocal

B9 C9 C#9

the stars mis - placed. And the smell of a

Guitar 1

let ring - - - - let ring - - - -

TAB

Bass

Drums





(C#) (B)

Vocal

may-be, umm... may - be it's just a... change of

Guitar I

let ring - - -

1/4 full full full full full full

TAB

2 4 0 4 6 6 5 7 7 7 7 7 7 7 X

Bass

4 4 4 4 4 X 4 4 4 2 2 2 2 2 2 2

Drums

(C#) (B)

Vocal

cli-mate. Mmm, - hmm. Well,

Guitar I

let ring - - -

TAB

X X X X 2 4 2 4 6 (6) 6 4 6 4 2 X 2 4 X 4 2 4 2 4 2 2 2 2 4 X

Bass

4 4 4 4 4 4 (4) 4 4 2 2 2 2 2 2 2 2

Drums



**Guitar 1**

B9 B7b9 F#7 B9 B7b9 (cont. in notation)

**Vocal**

want to hear and see ev - 'ry - thing. I want to hear and see

**Bass**

2 0 2 0 2 4 2 4 2 0 2 0 2 0 2 0 2 0 2 0 2 4 2 4

**Drums**

**\* Guitar Solo**

F#7 N.C.(F#7) N.C.(B) (F#)

**Vocal**

ev - 'ry - thing. Yeah.

**Guitar 1**

full full full 1/2 full full full full

**TAB**

5 5 2 4 (4) 2 4 4 4 4 4

**Bass**

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 4 2 4 2 0 2 0 2 0 2 0

**Drums**









# Spanish Castle Magic

Words and Music by Jimi Hendrix

Many of Jimi's compositions were written in key signatures not normally associated with rock music. This one, for instance, is in C# minor, an apt choice, since it allows the main riff's lowest note, the flatted third, to be played on the open sixth and the open first and second strings to be used in conjunction with the C#7#9.

The chromatic progression is also fairly avant-garde for the rock idiom, but Hendrix always had a penchant for the unusual and strived to avoid blatant musical clichés. Examine any of his solos and you'll find at least one little twist or a variation on a familiar theme. Note that in "Spanish Castle Magic"'s guitar solo section there is an abundance of uncommonly bent notes, starting with a minor third bend from C# to E in the first measure at beat 4. Jimi then does some novel double-stop bends, especially the last one. There's simply a wealth of ideas to glean from this solo, so learn it verbatim and then incorporate these "gems" into your lead breaks.

Gtr. 1; Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭

†Bass; Tune Down 1/2 Step:

- ① = G♭ ③ = A♭  
② = D♭ ④ = E♭  
†8-str. elec. bass

## Intro

Moderate Rock ♩ = 98  
N.C.

(E5) (C#7#9)

(E5) (C#7#9)

Vocal

Guitar I

Bass

Drums

*f* w/ dist. *steady gliss.* *mf* *ride* *ff*

*let ring* — — — —

\*Panned to left.

\*\*Doubled simile by piano (panned to right) at this point.

Vocal

(E5) (C#7#9) (E5) (C#7#9)

Verse  
Piano tacet  
B5/F#

1. It's ver-y far a - way. \_

Guitar 1

let ring ----- *mf*

TAB

Bass

Drums

**Vocal**

Bb5 D5/A C#5/G# C#/G#

It takes a-bout a half a day to get there if we trav-el by my, uh, drag-on - fly.

**Guitar 1**

TAB

8 8 8 8 7 7 7 7 6 6 6 6 4 4 4 4

**Bass**

8 8 8 8 7 7 7 7 6 6 6 6 4 4 4 4

**Drums**



N.C.(E5) (C#7#9) (E5) (C#7#9) (G#m7)

Vocal

Hang on \_\_\_\_\_ if you want to go. \_\_\_\_\_ Here, it's a real-ly groov-y place, it's a,

Guitar 1

Bass

Drums

(E) (E5) (C#7#9) (E5) (C#7#9)

Vocal

uh, just a lit-tle bit of, said, uh, Span - ish cast - le mag - ic. \_\_\_\_\_ Yeah.

Guitar 1

Bass

Drums

Verse  
Piano tacet  
B5/F#

Bb5

D5/A

C#/G#

Vocal

2. The clouds are real-ly low, \_ and they o-ver-flow\_ with cot-ton can - dy, and bat-tle grounds, \_

Guitar 1

TAB

Bass

Drums

C#7#9/G#

B5/F#

Bb5

D5/A

Vocal

red \_ and brown. But it's all \_ in your mind, \_ don't think your time \_ on

Guitar 1

TAB

Bass

Drums

\*T - Thumb on ⑥

**C#5/G#** **N.C.** **Chorus** **\*A5** **N.C.(F#m)**

Vocal: bad - things, just float your lit-tle mind a - round. Look out! Ooh! Hang - on my

Guitar 1: *f*

Bass: *ff*

Drums: *ff*

\*Doubled simile by piano till end of song.

(A5) (F#m) (E5) (C#7#9) (E5) (C#7#9)

Vocal: dar - ling. Yeah! Hang on if you want to go. Get up on

Guitar 1: *full* *full*

Bass: *tom fill*

Drums: *tom fill*



**Vocal**

(G#m7) (E) (E5) (C#7#9)

top, real-ly let me groove you,ba-by, with, uh, just a lit-tle bit of Span - ish cas - tle mag - ic.---

**Guitar I**

grad. bend 1/2 1/2 1/2 1/2 1/2 1/2

**TAB**

6 6 6 6 6 6 5 4 3 2 2 4 2 2 2 4 5 6 2 2 4 2 4 2 4 (4)

**Bass**

**TAB**

6 6 6 6 6 6 5 4 3 2 2 4 2 2 2 4 5 6 2 2 4 2 4 (2) 4 2 4 (4)

**Drums**

tom fill ---

**Guitar Solo**  
N.C.(C#7#9)

**Vocal**

(E5) (C#7#9)

Spoken: Yeah, ba-by, here's some. Ha! Yeah, \_ O. K. babe, O. K. It's still all in

**Guitar I**

1 1/2

**TAB**

0 0 4 2 4 4 0 0 6 (6) 4 11 9 9 11 10 9 9 9

**Bass**

**TAB**

2 2 0 4 (2) 4 0 0 2 2 4 4 4 4 4 4 4 4 4 (2) 4 4 4 4 2

**Drums**

Vocal

your mind, babe. Ow! Yeah.

Guitar I

1 1/2

1/2 full full full full

Bass

Drums

Vocal

Guitar I

full full full full 1/4 full

Bass

Drums

rivet cym.



**Chorus**

**A**      N.C.(F#m)      A5      N.C.(F#m)      (E5)      (C#7#9)

Vocal

Hang on — my dar - ling. — Hey! Hang on, hang on if you

Guitar I

full full full steady gliss.

TAB

Bass

Drums

(E5)      (C#7#9)      3      3      (G#m)

Vocal

want to go, — and it's hap - pen-ing, oh no, damn, — hey! That's right, babe, lis - ten!

Guitar I

grad. bend full semi harm. — — —

TAB

Bass

Drums

(E) (E5) (C#7#9) (E5) (C#7#9)

Vocal

A lit-tle bit of \_\_\_\_\_ Span - ish cas - tle mag - ic. \_\_\_\_\_ Hey! — Lit-tle bit of

Guitar 1

let ring \_ \_ \_ \_ \_

TAB

Bass

Drums

(E5) (C#7#9) (E5) (C#7#9) **Outro**  
N.C.(E5) (C#7#9)

Vocal

Span-ish cas - tle mag - ic. \_\_\_\_\_ Hey, ba-by! I can't, uh, sing this song, no. Yeah, O. K. ba-by.

Guitar 1

TAB

Bass

Drums

**Vocal**

(E) (C#7#9) (E) (C#7#9) (E) (C#7#9)

Get on \_ ba-by! Yeah. — It's all in your mind, ba-by! *Spoken:* Lit-tle bit of day dream here and there..

**Guitar 1**

*ff* *steady gliss.*

**TAB**

0 9 9 9 11 11 11 11 11 (11) 11 11 11 11 11 9 9 9 0 17

**Bass**

2 2 0 4 2 4 4 2 4 2 (2) 2 2 0 4 4 2 4 4 2 4 2 2 0 4 2 4 4 2 4

**Drums**

**Vocal**

(E) (C#7#9) (E) (C#7#9)

Uh! Yeah!

**Guitar 1**

*full* *full* *full* *full* *full* *full* *full* *1/2* *full*

**TAB**

11 9 11 9 11 11 (11) 9 11 9 11 9 9 11 9 11 9 11 9 11 9 11 9 9 11 9 11 9 11 9 11 9 9

**Bass**

2 2 0 4 2 4 4 4 4 2 2 0 4 2 4 4 (4) 4

**Drums**



Vocal (E) (C#7#9) (E) (C#7#9)

Ow!

Guitar 1

full 1/2 1/2 1/2 full full full full

TAB

Bass

Drums

Vocal (E) (C#7#9) (E) (C#7#9) (E) (C#7#9)

Yeah. \_ Ow!

Guitar 1

full 1 1/2 2 2 full

TAB

Bass

Drums

*Begin Fade*

(E) (C#7#9) (E) (C#7#9)

Vocal

Guitar 1

TAB

Bass

Drums

The musical score is arranged in four staves. The top staff is for the Vocal, showing the melody and lyrics. The second staff is for Guitar 1, featuring a TAB section with fret numbers and dynamic markings. The third staff is for the Bass, showing the bass line and a corresponding TAB. The bottom staff is for the Drums, showing the drum pattern. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, while the second measure shows the continuation of the music, including a 'Fade Out' instruction. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes a 'TAB' section with fret numbers and dynamic markings like 'grad. release', '1/2', and 'full'. The bass part includes a 'TAB' section with fret numbers. The drum part includes a 'TAB' section with drum notation.

**Vocal**

(E) (C#7#9) (E) (C#7#9) *Fade Out*

Ev - 'ry-thing's gon - na be al - right!

**Guitar 1**

grad. release 1/2 1/2 full full full 1/2 1/2 full full 1/2 full

**Bass**

**Drums**

# Wait Until Tomorrow

Words and Music by Jimi Hendrix

On the basis of his singular style of storytelling, both in lyric content and accompanying guitar parts, Hendrix could have been the Mark Twain of rock. For instance, note in measure 5 of the third verse that as he queries, "Do I see a silhouette . . ." the guitar seemingly says, "Uh-oh" on beat 3 with the introduction of a G major chord against A in the bass.

The use of pedal point is constant throughout the choruses. While Jimi plays figures based on the progression: I - ♭III (E and G major), Noel's part is centered around the tonic. During the first half of this chord cycle he repeatedly plays "sliding sixths," a favorite of Steve Cropper's. This intervallic structure requires the second string to be muffled by the middle finger while it is simultaneously fretting the third string. The same technique is applicable to the playing of octaves, as in "Third Stone From The Sun" off of *Are You Experienced?* and other wide intervals.

Throughout the verses Jimi uses a rather sophisticated concept involving harmonic extensions of the dominant chord built on the fifth degree of a scale, in this case, the major scale. Since the verse modulates to A major, the root of the dominant is an E major triad (E G# B), and by placing a series of thirds above it results in an eleventh chord. Noting that other triads other than E major are within its superstructure of E G# B D F# A, it's possible to take them out of context as Hendrix does commencing with measure 2 of each verse.

Gtr. 1; Tune Down 1/2 Step: Bass; Tune Down 1/2 Step:

- |        |        |        |        |
|--------|--------|--------|--------|
| ① = E♭ | ④ = D♭ | ① = G♭ | ③ = A♭ |
| ② = B♭ | ⑤ = A♭ | ② = D♭ | ④ = E♭ |
| ③ = G♭ | ⑥ = E♭ |        |        |

Intro

Moderate Rock ♩ = 118

The musical score is arranged for four parts: Vocal, Guitar I, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Moderate Rock' with a quarter note equal to 118 beats per minute. The guitar part (Guitar I) features a complex chordal structure with a pedal point, indicated by the instruction 'w/ slight dist.' and 'f' (forte). The bass part includes a 'w/ slight P.M.' instruction. The drums part is marked with a 4/4 time signature. The score includes a key signature change from one sharp to two sharps (F# and C#) in the guitar part.

\*Only basic tonality represented by chord names due to the degree of chordal ornamentations.



Vocal

A

E11

A

night's the \_ night \_ we planned to run a-way to - geth - er, come on, Dol-ly Mae, \_ there's no

Guitar I

let ring - - - -

TAB

Bass

Drums

Vocal

E11

A

time \_ to stall. \_ But now you're tell-ing me. . .

Guitar I

let ring - - - - steady gliss.

TAB

Bass

Drums

Chorus  
E

Vocal

...think we bet - ter wait \_ 'til \_ to - mor - row. Hey, \_ yeah,  
(I think we bet - ter wait 'til \_ to - mor - row.

Guitar I

TAB

Bass

(discontinue P.M.)

Drums

ride

Gsus2

Vocal

hey. \_ I think we bet - ter wait 'til \_ to - mor - row. Girl, what 'chu talk - in' 'bout?.

Guitar I

TAB

Bass

Drums

Gsus2



E Gsus2 E N.C.

Vocal

I think we bet-ter wait 'til \_ to - mor - row.) Yeah, yeah, yeah. Got to make sure it's right, so un -

Guitar I

TAB

Bass

Drums

w/ auxillary percussion

drum fill

f

E D/E

Vocal

til to-mor-row, good-night. Spoken: Oh, \_ what a drag.

Guitar I

TAB

Bass

Drums

\*w/ slight P.M.

\* next 12 meas.

**Verse**

**A**

**E11**

**A**

Vocal

2. Oh, - Dol-ly Mae, — how can - you hang me up this way? Oo, on the phone you said you want-ed to

Guitar I

T

let ring ----

T

B

Bass

Drums

*mf*

**E11**

**A**

**E11**

Vocal

run off with me - to - day. Now I'm stand-ing here like some turned down ser-en - ad-ing fool, —

Guitar I

T

B

Bass

Drums

**Vocal**

A E11 A

hear - ing strange \_ words \_ stut - ter from the mixed up mind \_ of you. *Spoken:* And you keep tell - in' me. . .

**Guitar 1**

**TAB**

5 1 5 5 7 5 7 5 7 7 10 7 10 11 9 11 10 10 11 9 11 11

**Bass**

5 4 4 5 7 7 7 5 5

**Drums**

ride

**Chorus**

E Gsus2

that, \_ ah. . . . . think we bet - ter wait \_ 'til \_ to - mor - row. What are you talk - in' 'bout? \_  
(I think we bet - ter wait \_ 'til \_ to - mor - row.)

**Guitar 1**

**TAB**

10 12 16 7 9 7 9 9 0 4 4 X 7 9 7 9 7 3 3 3 2 4 2 4 2 4

**Bass**

(discontinue P.M.)

7 9 9 7 9 7 9 7 9 7 9

**Drums**

ride

E Gsus2

Vocal

I think we bet - ter wait 'til to - mor - row. No, can't wait that

Guitar 1

TAB

Bass

Drums

w/ auxiliary percussion

E Gsus2

Vocal

long. I think we bet - ter wait 'til Oh, no. to - mor - row.)

Guitar 1

TAB

Bass

Drums

**Vocal**

E N.C. E

Got to make sure it's right, un - til to-mor-row, good night, oh, umm, hmm.

**Guitar 1**

**TAB**

0 9 10 9 11 9 10 9 9 (9) 9 11 0 0

**Bass**

**TAB**

7 7 7

\* w/ slight P.M.

\* next 14 meas.

**Drums**

**Vocal**

D/E E D/E

Spoken: Let's see if I can talk to this girl. a lit-tle bit here. Oo,

**Guitar 1**

**TAB**

7 9 7 7 7 7 7 (9) 7 9 0 0 9 10 9 11 9 10 9 9 (9) 9 11 9 0 0 7 9 7 9 7 7 (9) 7 9 7 9 7 7 7 9 7 12

**Bass**

**TAB**

7 7 7 7

**Drums**

## Verse

E11

Vocal

ow! 3. Dol - ly Mae, girl, you must be in - sane, \_\_\_\_\_ so un -

Guitar 1

TAB

5 5 4 5 7 7 7 5 7 5

Bass

5 5 4 5 7 7 7 5 7 5

Drums

hi-hat

mf

A

E11

Vocal

sure of your - self lean - ing from your un - sure win - dow pane.

Guitar 1

TAB

5 5 5 4 6 4 7 4 6 4 7 0 0 0 7 7 7 10 7 9 (7)

Bass

5 5 4 5 7 7 (7) 7 5 4

Drums





## E

(discontinue P.M.)

47



**Vocal**

Gsus2 3 E

Ah! Do I have to wait? Don't have to wait. We don't have to wait 'til \_\_\_ to -

mor - row.

**Guitar I**

T T T

**TAB**

3 3 3 0 0 2 4 2 2 4 2 2 4 0

**Bass**

7 9 (9) 7 9 7 9 7 9 7 9 7 9

**Drums**

3

**Vocal**

Gsus2 3 E

mor - row. It is a drag on my part. We don't have to wait 'til \_\_\_ to -

**Guitar I**

T T T

**TAB**

3 3 3 0 0 4 2 4 2 4 2 4 2 0

**Bass**

7 9 9 7 7 9 7 9 7 9 7 9

**Drums**

Chords: Gsus2, E, N.C.

Vocal: Don't have mor - row.) to wait, uh. Um! Ah, no!

Guitar I: T T T

full Harm.

Bass: 7 9 7 9 7 9 7

Drums: tom fill

Chords: E, Gsus2, E

Vocal: (We don't have to wait 'til to - mor - row. Don't have to wait, don't have to wait. Yeah! We don't have to wait 'til to -

Guitar I: T T T

Bass: 7 (7) 9 (7) 9 7 9 (9) 9 7 9 (9) 7 9 (9) 7 9

Drums: mf

Vocal

Gsus2 3 E

Don't have to wait, don't have to wait. — We don't have to wait 'til — to —

mor - row.

Guitar I

T T T

TAB

3 3 3 2 4 2 4 2 4 0 7 9 7 7 9 7 7 9 0 7 (0)

Bass

7 9 X 7 9 9 7 9 7 9 (X) 7 9 X 9 9

Drums

3

Vocal

Gsus2 E N.C.

Oh, — no. — Spoken: I won't be a - round — to-mor - row. Yeah!

mor - row.)

Guitar I

T T T

TAB

3 3 3 2 4 2 2 4 2 4 2 0 11 9 11 9 11 9

Bass

7 9 7 9 9 7 9 7

Drums



**Vocal**

E

Gsus2 3

(We don't have to wait 'til — to - mor - row. Don't have to wait. —

**Guitar I**

TAB

4 4 0 5 0 7 9 7 7

4 4 0 6 0 7 9 7 7

0 3 3 3 2 4 2 4

full hold bend

**Bass**

7 9 (9) 9 9 7 9 7 7 9 9

**Drums**

*Begin Fade*

**Vocal**

E

Gsus2 3

We don't have to wait 'til — to - mor - row. Good - bye, — bye, bye! —

**Guitar I**

TAB

4 0 7 9 7 9 7

4 7 0 7 9 7 9 7

0 0 (9) 3 3 3 4 2 4 2 4 2 4

**Bass**

7 9 (9) 7 9 9 9 7 9 7 9

**Drums**

E Gsus2 E N.C.

Vocal

We don't have to wait 'til \_ to - mor - row.) Oh, what a mix - up. Spoken: Oh, you got-ta

Guitar 1

TAB

Bass

Drums

E Gsus2 Fade Out

Vocal

be cra - zy. Ow! Don't have to wait 'til \_ to - mor - row. (We don't have to wait 'til \_ to - mor - row.)

Guitar 1

TAB

Bass

Drums

# Ain't No Telling

Words and Music by Jimi Hendrix

Beginning with the "call and response" opening, you'll note there is some marvelous interplay between the guitars in this song, especially during the bridge and the instrumental interlude that follows. Throughout the bridge, guitar 1 repeats an ostinato pattern consisting of the tonic and supertonic, C# and D#, while guitar 2 "walks" with the bass. This is followed by what might be viewed as a brief modulation to the distant key of A major for the duration of a four measure contrapuntal instrumental interlude reminiscent of the bridge solo for "The Wind Cries Mary."

As in "Spanish Castle Magic," (which was in C# minor) the use of the dominant seventh with the augmented ninth, Jimi's favorite altered chord, gives this song a major/minor ambiguity since the raised ninth is enharmonic to the minor third.

Gtrs. 1 & 2; Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Bass; Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

Intro

Moderately Fast ♩ = 152

F# E N.C.

C#7#9

Vocal

1. Well, there

Guitar 1

8va

*mf* Harm. w/ bar w/ slight dist. *f* full *f* full *f* full *f* full

Guitar 2

*mf* w/ slight dist. steady gliss. steady gliss. *f*

Bass

*mf*

Drums

hi-hat (half open)

*f*



C#7#9

[illegible]

**Vocal**

E Eadd9 E F# F#add9 F# N.C.(B) (B#) C#7#9 N.C. D7

must leave now, \_ but I real-ly hope to see you to - mor - row. \_\_\_\_\_

**Guitar 1**

let ring - - - - -

**Guitar 2**

**Bass**

**Drums**

hi-hat (half open)



Bridge C#7/G#

D7

C#7

N.C.

Vocal

The feel - in' there al - ways hangs up my day. Oh, Cle - o - pa - tra, she's

8va

Guitar 1

TAB

14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16

Guitar 2

TAB

2 2 3 4 5 4 2 3 4 0 2 3

Bass

TAB

2 2 2 2 2 2 3 4 5 5 5 5 5 4 2 3 4 4 4 4 4 0 2 3

Drums







Verse

C#7#9

Vocal

3. Ain't no, \_\_\_\_\_ ain't no tell - in', ba-by. ain't no tell - in' babe.) There ain't no tell - in', ba-by,

loco

full

12 11

9 11 9 (9) 9 11 (11) 13

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

Vocal

E Eadd9 E F# F#add9 F# N.C.(B) (B#) C#7#9

when you're gon - na see me, 'cause I real-ly hope that, ah, it - 'll be to - mor - row. \_ You know what I'm

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

E Eadd9 E F# F#add9 F# N.C.(B) (B#)

Vocal: talk - in' 'bout. (Ain't no tell - in'.) Woah, \_\_\_\_\_ yeah, hope it - 'll be, ah, hope it - 'll be to -

Guitar 1: *full* *steady gliss.*

Guitar 2:

Bass:

Drums:

Vocal: mor-row. \_\_\_\_\_ (Ain't no tell - in'.) Ain't no tell - in'. tell - in', ba - by. Yeah. You know what I'm

Guitar 1:

Guitar 2:

Bass:

Drums:

C#7#9 N.C.(E) (F#) (B) (B#)



## Outro

**Vocal**

C#7#9 E Badd9 E F# F#add9 F# N.C.(B) (B#)

talk-in' a-bout. An-y-way, must leave now.

**Guitar 1**

TAB

full full full full full full full full full w/ bar

**Guitar 2**

TAB

rit.

**Bass**

rit.

**Drums**

rit.

\* Slap back echo w/ regeneration set high.

# Little Wing

Words and Music by Jimi Hendrix

Jimi's protean imagination is evident in his unique chordal style, particularly in a ballad like "Little Wing." In this context, his approach to the guitar is more like that of a pianist: Jimi breaks away from the confines of the dogmatic "rhythm or lead" method. His thumb frets the bass notes, functioning in almost the same manner as a keyboardist's left hand, and the fingers of his fretting hand can be likened to a pianist's right hand. Let's examine a few excerpts that demonstrate this piano style format and rediscover what Adrian Belew has called a "lost art."

On the first beat of measure 2, Jimi frets the root of the G major chord with his thumb, allowing it to be sustained as he follows up with the chord melody. Although the melody is within the third position form of G major, the complete chord is not fingered at any one time. Jimi usually plays dyads (double stops) and movement within these partial chords is oblique; that is one pitch is stationary. If you examine measure 6 you'll find extensive use of oblique motion.

Going to the second verse, an example of parallel motion can be found in measure 2, as the interval of a fourth is slid back and forth over a distance of a whole tone. This idea based on the major pentatonic scale also appears in the coda to "The Wind Cries Mary."

The unusual tonal quality of Jimi's guitar is characteristic of the pickup combination known as the "out-of-phase" mode (see text for "One Rainy Wish"). The ethereal effect beginning with measure 6 is the result of playing through a unit associated with organists, the rotating speaker cabinet or "Leslie." Actually, it's the speaker baffle that moves, creating slow or fast vibration on the principle of the Doppler effect.

Gtrs. 1 & 2; Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭

Bass; Tune Down 1/2 Step:

- ① = G♭ ③ = A♭  
② = D♭ ④ = E♭

## Intro

Slow Rock ♩ = 67

N.C.(Em)

(G)

(Am)

Vocal

Glockenspiel

Guitar I

Bass

Drums

*mf* \*T w/ slight dist. let ring - - let ring - - T let ring - - T let ring - - let ring - - let ring - -

Harm.

\*T=Thumb on ⑥





**Verse**  
N.C.(Em)

Vocal: D/F#

1. Well, she's walk-in' through the clouds, \_\_\_\_\_ with a

Glockenspiel

Guitar I

T T T T T

P.M. - - - - -

Bass

mf w/ pick

Drums

hi-hat

Vocal: (Am) (Em) (Bm) (Bb)

cir-cus mind \_ that's run-ning \_ wild. \_ But-ter-flies \_ and ze - bras \_ and moon - beams \_

Glockenspiel

Guitar I

T T T

let ring - - - - -

Bass

Drums



(G) (Am) (Em7)

Vocal

with a thou - sand smiles - she gives to me - free. -

Glockenspiel

Guitar 1

TAB

\*Vib. top note only.

Bass

Drums

ride

hi-hat

(Bm) (Bb) (Am) (C)

Vocal

It's al - right, she - says - it's al - right, - take an - y - thing - you want -

Glockenspiel

Guitar 1

TAB

Bass

Drums



Am7 Em7 Bm7 Bb

Vocal

Glockenspiel

Guitar 1

TAB

full full full full hold bend full

Guitar 2

TAB

Bass

Drums

tom fill



Am C D5/A G Fadd9 C

Vocal

Glockenspiel

Guitar 1

TAB

Guitar 2

TAB

Bass

TAB

Drums

N.C.

71

[illegible]

# If 6 Was 9

Words and Music by Jimi Hendrix

One outstanding feature of this song is that during the verses Jimi doubles his vocal line with the guitar. This device was first used, but to a much lesser extent, in the guitar solo to "Manic Depression" from *Are You Experienced?* There, it was done in unison instead of an octave below his voice, as found here.

Moving along to the bridge, the format switches to chordal accompaniment and the song's momentum builds. Jimi's penchant for lush, complex voicings is evident as he opts to use ninth chords for the first three chords in this descending progression. From a theoretical standpoint, this form naturally occurs when harmonizing on the dominant or fifth degree of a major scale. For example, if we took the D major scale (D E F# G A B C#) and began constructing a chord on A, the fifth degree, by superimposing intervals of a third (tertian harmony), our first true chord would be a major triad consisting of A, C# and E. Continuing in the same manner will result in various harmonic extensions (7, 9, 11 and 13), but for our purposes we'll just require the seventh, G, and then replace the third, C#, with the second, B, to form the ninth.

Gtrs. 1 & 2; Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ ⑤ = A♭
- ③ = G♭ ⑥ = E♭

Bass; Tune Down 1/2 Step:

- ① = G♭ ③ = A♭
- ② = D♭ ④ = E♭

Intro

Moderately Fast ♩ = 140  
Half-Time Feel  
N.C.(E5)

The musical score is arranged in four staves. The top staff is for the Vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a rest and ends with a single note marked 'Whispered: (Yeah...)'. The second staff is for Guitar I, also in treble clef with the same key signature and time signature. It features a melodic line starting with a forte 'f' dynamic and 'w/ slight dist.' (with slight distortion). Below the staff is a tablature line with fret numbers 5 and 7. The third staff is for the Bass line, in bass clef with the same key signature and time signature. It starts with a forte 'f' dynamic and has a corresponding tablature line with fret numbers 5 and 7. The bottom staff is for the Drums, showing a rhythmic pattern with various note values and rests.

Verse  
N.C.(E5)

Vocal

Sing a song bro'. .) 1. If the sun \_\_\_\_\_ re - fused to shine, -

Guitar 1

TAB

Bass

Drums

Vocal

I \_\_\_\_\_ don't mind, \_\_\_\_\_ I \_\_\_\_\_ don't mind. \_\_\_\_\_ *Whispered: (Yeah...*

Guitar 1

TAB

Bass

Drums





**Half-Time Feel**  
E N.C.

**Vocal**

world \_ to live through and, a - ha, and I ain't gon - na cop - y you. \_\_\_\_\_

**Guitar I**

T

**TAB**

0 4 5 5 5 5 5 0 2 2 1 1 2 3 0 0 2

**Bass**

7 7 7 (x) 5 7 5 5 (x) 3 5 4 (2) 3 3 1 5 7

**Drums**

mf

**Vocal**

E N.C. Verse E7#9

Whispered: Yes. (Sing the song brother.) 2. Now if a six uh, huh, turned out \_ to be

**Guitar I**

full

**TAB**

2 (2) 0 2 0 0 2 0 2 0 2 0 8 8 7 7 X X

**Bass**

5 7 5 7 7 5

**Drums**

A5/E E5    N.C.                      D5 E5    N.C.(D5)                      D5 E5    N.C.(D5)

Vocal

nine, — oh, I don't mind. — Oh, I don't mind, — uh. *Whispered:* (Well, al -

Guitar 1

TAB

7 9 X 5 7 7 9 X 5 7 7 9 X 5 7

Bass

5 7 7 5 5 7 7 5 5 7 7

Drums

D5 E5    N.C.(D5)                      D5 E5    N.C.(D5)

Vocal

right. .) If all the hip - pies — cut off all — their hair, — oh, I don't care. —

Guitar 1

TAB

5 7 9 X 5 7 7 9 X 5 7 5

Bass

5 5 7 7 5 5 7 7 5

Drums



# Interlude

N.C.(E5)

Vocal

Spoken: White col-lar con-ser-va-tive flash-in' down the street point-in' their plas-tic fin-ger at me, ha.

Guitar 1

*mf* *f* *full*

TAB

Bass

Drums

press roll *mf* (leave open)

Vocal

They're hop-in' that soon my kind will drop and die, \_ but, uh, I'm \_ gon-na wave my free flag high, \_

Guitar 1

*full* *1/2* let ring - - -

TAB

Bass

Drums

Guitar Solo

End Half-Time Feel

E E5

E

C9

Vocal

high! Ow! \_\_\_\_\_

Guitar 1

let ring -----

let ring -----

TAB

Bass

Drums

*f*

E6

Vocal

Guitar 1

let ring -----

let ring -----

let ring -----

TAB

Guitar 2

8va -----

*mf*

w/ echo & clean tone

TAB

Bass

Drums

A9

Vocal

Guitar 1

let ring —

TAB

8va

Guitar 2

3

12 14 12 13 11 11 9 11 13 11 9 11 9

15 15 15

rake —

Bass

7 9 7 8 9 7 9 8 7 7 9 9 7 (7) (5) 7 5 7 5 6 7 8 5 6 7

Drums

3

3

tom fill

6 6

3

3

G9 E6

Vocal

Wave on, wave on.

Guitar 1

T

TAB

8va

Guitar 2

12 14 16 12 14

Bass

8 5 7 5 8 7 7 5 6 7 7 5 8 5 5 8 7 5 3 2 3 (4) 5 3 5 7 (7) 9 8 7 6 9 7 (7)

Drums

3

3

3

3

3

3

3

3

3









Verse  
Half-Time Feel  
N.C.(E5)

**Vocal**

Ah, ha, ha. *Spoken: 3. Fall moun -*

**Guitar 1**

**TAB**

4 4 4 4 4 4 4 4 4 4 2 5 7 5 5

**Guitar 2**

*8va* *loco*

**TAB**

11 13 11 13 2/19

**Bass**

2 4 2 2 5

**Drums**

3 choke hi-hat tom fill

*mf*

**Vocal**

tains. Just don't fall on me. Go a-head on mis-ter bus-'ness man, you can't dress like

**Guitar 1**

*mf*

**TAB**

7 5 7 5 7 5 7 5 7

**Guitar 2**

**TAB**

**Bass**

7 5 5 7 5 5 7

**Drums**

ride tom fill 3 ride tom fill tom





This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar 1, Guitar 2, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into four measures. The Vocal part is a simple melody. Guitar 1 and Guitar 2 have TAB notation. The Bass part has TAB notation. The Drums part includes a tom solo in the first measure and a full drum kit in the second measure.

**Vocal**

**Guitar 1**

**Guitar 2**

**Bass**

**Drums**

*mf*

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each labeled on the left: Vocal, Guitar 1, Guitar 2, Bass, and Drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Vocal staff shows a vocal line with lyrics. The Guitar 1 staff features a melodic line with a TAB section below it. The Guitar 2 staff also has a TAB section. The Bass staff shows a bass line with a TAB section. The Drums staff includes a drum line with various notations such as "tom", "5", "6", "7", and "RLRLRLRLRLRLRLRL". The score is divided into two measures by a double bar line.



Vocal

Guitar 1

TAB

Bass

Drums

tom tom tom tom tom tom tom tom

3 tom 3 3 tom 3 3 3 tom 3

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

6 tom 6 tom 6 tom 6 tom 6 tom 3

**Verse**

Vocal  
*Spoken:* 4. Don't no-bod-y know what I'm talk-in' a-bout? I've got my own life to live.

Guitar 1  
*mp*

Guitar 2

Bass

Drums

Vocal  
 I'm the one that's gon-na have to die when it's time for me to die, so let me

Guitar 1

Guitar 2

Bass

Drums

The musical score for "I Wanna Live" by The Police is presented in a multi-staff format. The staves are labeled on the left: Vocal, Guitar 1, Guitar 2, Bass, and Drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

- Vocal:** The vocal line includes the lyrics "live my life the way I want to. There. \_". It features a melodic line with a triplet of eighth notes in the second measure.
- Guitar 1:** The guitar part includes a melodic line and a corresponding TAB line. The TAB line shows fret numbers 5, 7, and 5. The melodic line includes a *mf* (mezzo-forte) dynamic marking.
- Guitar 2:** The guitar part includes a melodic line and a corresponding TAB line. The TAB line shows fret numbers 7, 9, 7, 9, 7. The melodic line includes a *f* (forte) dynamic marking.
- Bass:** The bass line includes a melodic line and a corresponding TAB line. The TAB line shows fret numbers 7 and 5. The melodic line includes a *f* (forte) dynamic marking.
- Drums:** The drum part includes a notation line with various drum symbols (hi-hat, snare, tom, cymbal) and a corresponding TAB line. The TAB line shows various drum symbols (hi-hat, snare, tom, cymbal). The notation line includes a *f* (forte) dynamic marking.

**End Half-Time Feel**

**Guitar Solo**

**Vocal**

Sing on brother, play on drum-mer.

**Guitar 1**

**TAB**

5 5 7 5

**Guitar 2**

**TAB**

16

**Bass**

5 5 7 5 7 9

**Drums**

tom fill 3 3 ride tom fill 3 3

F#m7/E E<sub>9</sub>

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

E13 E6sus4 B9 E6sus4

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

Emaj9

Vocal

Guitar 1

TAB

let ring

Guitar 2

TAB

Bass

Drums

tom fill

Vocal

E6sus4

Esus4

Guitar 1

TAB

let ring

Guitar 2

TAB

loco

P.M.

Bass

Drums

tom

92



Em E<sup>6</sup><sub>9</sub> Emaj7

Vocal

Guitar 1

let ring - - - - -

8va - - - - -

steady gliss.

\* Succession of slides w/ fretboard against mic. stand (next 5 meas.)

Bass

Drums

Esus4 E13

w/ Indian flute ad Lib till end of song.

Vocal

Guitar 1

8va - - - - - 15ma - - - - - 8va - - - - -

Guitar 2

Bass

Drums







E F#m7 Emaj9 F#m7

Vocal

Guitar 1

8va

let ring

TAB

Guitar 2

8va

TAB

Bass

Drums

E F#m7

Vocal

Guitar 1

loco

8va

let ring

TAB

Guitar 2

8va

TAB

Bass

Drums

Chord progression: Emaj9      F#m7      Emaj9

**Vocal**

**Guitar 1** (8va)

**TAB**

12	12	12	14	14	14	14	14	14	12	12	14	14
10	10	10	12	12	12	12	12	12	10	10	12	12
11	11	11	13	13	13	13	13	13	11	11	13	13

**Guitar 2** (8va)

**TAB**

14	16	14	14	14	14	12	9	12	9	11	13	11	13	11	13	11	9	11	9	11
----	----	----	----	----	----	----	---	----	---	----	----	----	----	----	----	----	---	----	---	----

**Bass**

**TAB**

7	7	9	9	7	9	9	7	7	9	9	7	9	9	7	7	9	7	9	9	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

**Drums**

Chord progression: F#m7    Emaj9      Emaj7

**Vocal**

**Guitar 1** (8va) *loco*

**TAB**

12	14	14	11	11	11	11	11	11	11	11	11
10	12	12	9	9	9	9	9	9	9	9	9
11	13	13	9	9	9	9	9	9	9	9	9

**Guitar 2** *loco*

**TAB**

14	16	14	16	14	16	14	14	11	12	13	14	14	14	14	16	14	16	14	0
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	---

**Bass**

**TAB**

7	9	7	9	7	7	7	9	9	7	7	7	9	9	7	7	7	9	9	7	7	7	9	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

**Drums**





# You Got Me Floatin'

Words and Music by Jimi Hendrix

The opening guitar figure is in "reverse" through manipulation of the tape as on "Are You Experienced?" from the first LP. Check out the accompanying notes to that song for a detailed account of this recording technique and optional methods of replicating the "backwards" effect.

Jimi then shifts into "drive" with the funky main riff, resplendent with sharply attacked partial chords and muted strings. Note that all muting is done by the fretting hand versus the traditional palm mute.

The most notable feature of this cut has to do with its novel instrumentation. An eight-string bass is used in this piece and is prominent in the interlude solo as it is played in counterpoint to the guitar. For those of you unfamiliar to this type of bass, it is similar to the four string variety except for adjunct strings an octave higher to give the effect of a guitar doubling the bass part.

Gtrs. 1 & 2; Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭

†Bass; Tune Down 1/2 Step:

- ① = G♭ ③ = A♭  
② = D♭ ④ = E♭  
†8-str. elec. bass

**Intro**  
Freely ♩ = 95  
N.C.

**Moderately Fast Rock** ♩ = 130  
D5 C D6 C N.C. C5 N.C.

Vocal

Guitar 2  
f w/ slight dist.

TAB

Guitar 1  
mf  
full  
\* Backwards guitar.

Bass

Drums  
f



**Verse**

C D C N.C. C D5 C G5 C5 D5 C D C N.C. G5 A5 C5 N.C. C5 D5

1. Well, you got me float - in' a - round\_ and 'round. \_\_\_\_

**Vocal**

**Guitar 2**

**TAB**

**Guitar 1**

**TAB**

**Bass**

**Drums**

C6 D C N.C. D5 C6 C D5 C5 G5 N.C. C5 D5 C D C N.C. C5 D5 C C5 G5 N.C. C5 D5

Al - ways up, you nev - er let me down. The a - maz-ing thing;\_ you turn me on nat' - ral - ly, \_\_\_\_ oh,

**Vocal**

**Guitar 2**

**TAB**

**Guitar 1**

**TAB**

**Bass**

**Drums**

**Chorus**

C D6 C5 N.C. C5 D5 C5 D5 C5 N.C. N.C.(C) (D) N.C. (C) (A) N.C.

Vocal  
and I kiss you when I please. (You got me float - in' We're float - in' 'round and 'round. 'round and 'round. You

Guitar 2  
TAB 5 5 7 7 5 X X 5 5 7 5 X X 12 3/5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1  
TAB

Bass  
TAB 3 X 5 5 3/5 3 X 3 3 (3)/5 3 3 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5

Drums

Vocal  
(C) (D) N.C. (C) (A) N.C. (C) (D) N.C. (C) (A) N.C.  
got me float - in', Hey! Touch the ceil-ing, babe. Got me float - in' nat - 'ral-ly. nat - 'ral-ly. You

Guitar 2  
TAB 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1  
TAB

Bass  
TAB 3 3 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5 3 3 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5

Drums

(C) (D) N.C. (C) (A) N.C. Verse C D C N.C. C5 D5 C Gsus4 N.C. C5 D5

got me float - in', Yeah! float - to please.) 2. Now ya, ya got me float-in' a - cross - and through. - You

make me float right on out - to you. There's on - ly one thing I need to real - ly get a me there, - is to

102

C D C N.C. G5 A5 C D5 C5 N.C. Chorus N.C.(C) (D) N.C. (C) (A) N.C.

hear you laugh with-out a care. What I say now, ah. Hey! Huh, 'round and 'round. You  
 (You got me float - in' 'round and 'round.

TAB 5 5 7 7 5 X X 5 5 7 5 5 (5) 3/5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

full full 1/2 1/2 1/2 5 (5) (5) 5 (5) (5)

TAB 3 5 5 3 (3) 3 3 (3) 5 5 0 3 4 5 3 (3) 3 3 0 3 4 5

(C) (D) N.C. (C) (A) N.C. (C) (D) N.C. (C) (A) N.C.

got me float - in'. Whoa, hey! Got me float - in' nat - 'ral - ly. You  
 got me float - in', nev - er down. You got me float - in', nat - ral - ly.

TAB 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

1/2 1/2 1/2 1/2 5 7 5 5 (5) 5 5

TAB 3 3 3 5 5 0 3 4 5 3 5 5 0 3 4 (4) 5 3 5 5 0 3 4 5 3 3 5 5 0 3 4 5



(C) (D) N.C. (C) (A) N.C. Interlude A7  
 got me float - in', float \_\_\_\_ to please. \_ ) Got \_ me float - in'.  
 3 3 5 5 0 0 3 4 5 3 3 5 5 0 3 4 5 0 8 7 5 7 7 0 0  
 3 3 5 5 0 3 4 5 3 3 5 5 0 3 4 5 0 /7 7 7 7 7 7 7 7 7 5/  
 hi-hat o ride

\*Octavia pedal generates additional pitch one octave higher (next 16 meas.).

The musical score for 'Ooh' by The Police is presented in a multi-staff format. The staves are labeled on the left: Vocal, Guitar 2, Guitar 1, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The Vocal part features a single note 'Ooh.' in the first measure. Guitar 2 plays a melodic line with triplets and a descending sequence. Guitar 1 plays a simple bass line with a few notes. The Bass part features a complex, syncopated line with many eighth and sixteenth notes. The Drums part features a complex, syncopated line with many eighth and sixteenth notes, including triplets and a descending sequence.

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

*mp* *f*

First system of music (measures 1-4). Vocal part is silent. Guitar 2 plays chords and single notes. Guitar 1 plays a melodic line with dynamics *mp* and *f*. Bass plays a chordal accompaniment. Drums play a rhythmic pattern with accents.

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

Second system of music (measures 5-8). Vocal part is silent. Guitar 2 plays chords and single notes. Guitar 1 plays a melodic line. Bass plays a chordal accompaniment. Drums play a rhythmic pattern with triplets and accents.



Vocal

Guitar 2

TAB

7 5 5 5 5 5 7 7 7 5 5 5 8 8 8 8 8 7 7 7 7 7 7

0 5 5 5 5 5 5 7 7 7 5 5 5 10 10 10 10 10 9 9 9 9 9 9

Guitar 1

TAB

7 (7) 5 7 5 5 7 5 7 7

Bass

TAB

14 12 12 12 12 12 12 12 10 10 (10) 12 12 12 12 (10) 12 12 12 12 10

Drums

6 6 6 6

Vocal

Guitar 2

TAB

5 7 5 5 5 5 5 5 5 5 8 8 8 8 8 8 7 7 7 7 7 7

0 7 5 5 5 5 5 5 5 5 5 10 10 10 10 10 10 9 9 9 9 9 9

Guitar 1

TAB

7 8 7 (7) (7) 5 8 5 8 5 2

Bass

TAB

12 10 10 11 11 12 12 10 X 10 12 10 12 12 10 12 12 10 12 12

Drums

3 3 6 3 3 6



(C) (D) N.C. (C) (A) N.C. (C) (D) N.C.

Vocal: Got me float - in', yeah. — See the sky?

Vocal: got me float - in', nev-er down. — You've got me float - in',

Guitar 2 TAB: 3 3 5 5 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1 TAB: 17 15 17 15 15 1/2 (15) 15 13 14 12 14 2 8 steady gliss.

Bass TAB: 3 3 5 5 0 3 4 5 3 (3) 3 3 0 3 4 5 3 (3) 5 5 0 3 4 5

Drums: [Rhythmic notation with accents]

(C) (A) N.C. (C) (D) N.C. (C) (A) N.C.

Vocal: Look up. 3. Now, your

Vocal: nat - 'ral - ly. — You got me float - in', float — to please. —

Guitar 2 TAB: 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1 TAB: loco 1/2 4 (4) 1/2 (4) 1/2 14 (14) steady gliss.

Bass TAB: 3 (3) 3 3 0 3 4 5 3 (3) 5 5 0 3 4 5 3 (3) 3 3 0 3 4 5

Drums: [Rhythmic notation with accents]

**Verse**

**Vocal**

C D C N.C. C6 N.C. C6 D C N.C. G5 A5

dad - dy's cool and your mom - ma's no fool. — They both know — I'm heads o - ver

**Guitar 2**

TAB

5 5 7 7 5 X 5 7 8 7 5 X X 5 5 5 7 7 5 X X X X X 5 7 5 7

**Guitar 1**

*loco*

TAB

2 4 2 4 (4) (4) (4) (4) 5 7 9 (9)

**Bass**

TAB

3 (3) 5 5 3/5 3 3 3 3 3/5 3 3 5 5 3/5

**Drums**

^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

**Vocal**

C Gsus4 N.C. C D C N.C. G5 A5 C N.C. C5 D5

heels — for you. And when the day it melts down in - to a sleep - y, red glow, — that's

**Guitar 2**

TAB

5 5 5 5 X 5 7 5 5 7 7 5 X X X 5 7 5 5 7 5 7 5 X 5 7

**Guitar 1**

TAB

5 7 4 (4) 5 4 5 4 4/6 5 7 7 5 7 (7)

**Bass**

TAB

3 (3) 3 3

**Drums**

^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^



**Vocal**

C D C N.C. G5 A5 C D5 Gsus4

when my de - sires \_ start to show. \_

**Guitar 2**

grad. bend full

**Guitar 1**

1/2 full

**Bass**

**Drums**

**Vocal**

N.C. **Outro** A7sus4 A7#9 Bb7#9 A7#9

Hey! \_ Hey! \_

Have \_ me float - in'. You

**Guitar 2**

**Guitar 1**

**Bass**

**Drums**





**Vocal**

A9 N.C. A9 N.C. Bb9/A N.C. G9/A

Hey, hey, hey, hey, now, hey - o.

**Guitar 2**

TAB

8va

**Guitar 1**

TAB

1/2 1/2 1/2 1/2 1/2 1/2

(17) (17) (17) (17) (17) (17)

**Bass**

3 3 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5

**Drums**

> > 6 > > 6 > > 6 > > 6 > > 6 > > 6

**Vocal**

A9 N.C. A9 N.C. A9 Bb9/A

Float in', hey, hey!

**Guitar 2**

TAB

*loco*

*full*

12 (12) 10

8va

*full*

12

**Guitar 1**

TAB

**Bass**

3 3 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5

**Drums**

> > 6 > > 6 > > 6 > > 6 > > 6 > > 6



# Castles Made Of Sand

Words and Music by Jimi Hendrix

Whereas Jimi's anthem to nonconformity, "If 6 Was 9," was vehemently subjective in its declarations, here he is more or less a detached observer of life's ironies. There's even a certain pathos to the music itself which can be attributed to the fact that there are brief departures from the major mode to minor.

The first voicing, G5add 9 (also called Gsus2) has a rather bittersweet quality to it, being neither "fish nor fowl" (i.e. major nor minor), and then B $\flat$ , the minor third, is introduced by virtue of the parallel movement of the opening chordal figure and its recapitulation at the song's conclusion. Note also that the minor mode is inferred by the entrance of a B $\flat$  major chord in the last measures of the introduction.

As in "You Got Me Floating," there's that ubiquitous "backwards" guitar in the background, and this time it is also the solo instrument.

Memorization of this song is a must for any guitar-slinging Hendrix devotee. Just ask Frank Marino of Mahogany Rush fame, an "honor student" of the Jimi Hendrix school of guitar.

Gtrs. 1 & 2; Tune Down 1/2 Step:

- ① = E $\flat$  ④ = D $\flat$   
② = B $\flat$  ⑤ = A $\flat$   
③ = G $\flat$  ⑥ = E $\flat$

Bass; Tune Down 1/2 Step:

- ① = G $\flat$  ③ = A $\flat$   
② = D $\flat$  ④ = E $\flat$

## Intro

Freely ♩ = 126

Chord progression: F $\sharp$  sus2 G sus2 B $\flat$  sus2 C sus2 B $\flat$  sus2 G sus2 F $\sharp$  sus2 G sus2

**Vocal**

**Guitar 1**

*mp* \*T *cresc.* *mf*

**TAB**

\*T=Thumb on ⑥

**Guitar 2**

*p*

**TAB**

\* Backwards guitar.

**Bass**

**Drums**



Slower ♩ = 92

N.C.

(Bm7)

(Gsus2)

(Am7)

(Fsus2)

(Bb5)

Vocal

Guitar 1

Guitar 2

Bass

Drums

Vocal

Guitar 1

Guitar 2

Bass

Drums

G N.C. (Bb) (C)

G N.C. (Bb) (C)

Verse

Fsus2

1. Down the street you can hear her scream, "You're a dis - grace," - as she

*mf* w/ pick

*f*



**Vocal**  
 N.C.(Am) Em7  
 slams the door in his drunk-en face. — And now he stands out - side — and all the

**Guitar 1**  
 T  
 let ring — — — — —

**Guitar 2**  
 T  
 A B 5 7 9 9 (9) 7 5 7 5 7 5 0 7 7 7 7 7 7 7 0 0 0

**Bass**  
 T  
 A B 7 7 (5) 7 7 5 7 7 X 5 7 7

**Drums**

**Vocal**  
 N.C.(F) (C) Gsus2 N.C.(Bb) Gsus2  
 neigh-bors start to gos-sip and drool. — He —

**Guitar 1**  
 T  
 let ring — — — — —

**Guitar 2**  
 T  
 A B 1 3 5 3 5 7 3 3 0 5 3 3 3 3 3 3 0 2 4 2 5 2 4 5 3

**Bass**  
 T  
 A B 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5

**Drums**

**Vocal** F5 N.C.(Am)

cries, — "Oh girl, you must — be mad. — What hap-pened to the sweet love you and me had?" A -

**Guitar 1**

let ring — — — — —

**TAB**

1 1 1 3 3 3 1 3 3 0 0 0 0 2 4 2 0 2

**Guitar 2**

**TAB**

5 7 7 10 7 9 9 7 7 5 7 5 5

**Bass**

**TAB**

3 0 3 3 7 X 7 7

**Drums**

**Vocal** (Em) (Fsus2) (C5) (G5) N.C.(C)

gainst the door he leans and starts a scene, — and his tears — fall and burn the gar - den green. —

**Guitar 1**

let ring — — — — —

**TAB**

0 2 2 2 0 2 2 0 1 3 3 5 3 3 5 5 5 7 5 5

**Guitar 2**

**TAB**

7 5 7 (7) 5 3 5 5 5 7 5 7 (7) 9 7 5 7 5 0

**Bass**

**TAB**

7 5 7 7 3 3 5 5 5 5 5 5 5

**Drums**

**Guitar**

**Vocal**

**Drums**

**Bass**

**Chorus**

**G5** **N.C.(Bm7)** **(Gsus2)** **(Am7)** **(Fsus2)** **(B♭5)**

And so cas - tles made of sand — fall in the sea, — e -

let ring — — — | let ring — — — |

TAB

3 3 5 5 5 5 5 5 3 3 || 5 7 5 7 7 7 7 7 10 7 7 5 3 5 5 7 5 8 5 8 5 6

TAB

5 5 5 5 5 5 ||

**Vocal**

ven - tu - al - ly. 2. A lit - tle In - di - an brave, who be - fore he was ten, \_ played

**Guitar 1**

T let ring - - - - | A.H. T let ring - - - - | T let ring - - - - - |

**TAB**

5 0 3 5 3 3 5 4 5 3 3 5 7 5 5 1 3 3 1 3 3 3 0

pitch: C

**Guitar 2**

\* \* 3

**TAB**

5 5 (5) 7 10 7 5 5 7 5 7

\* Vibrato G intermittently "bumps into" C note, 3rd str., 5th fret.

**Bass**

T B 3 0 3 3

**Drums**

II



**Vocal**

Fsus2 A5 N.C.(A5)

moons passed and more the dream grew strong un - til to - mor-row he would sing his first \_\_\_\_\_ war song, and

**Guitar 1**

let ring - - - - -

**TAB**

1 1 0 0 0 0 0 7 7 7 7 7 5 7 5 5 5 7 5 7

**Guitar 2**

**TAB**

5 5 7 5 10 7 9 7 (7) 5

**Bass**

**TAB**

3 0 3 3 (3) 7 7 X 7 7

**Drums**

**Vocal**

Em7 N.C.(F) (C) Gsus2

fight his first bat-tle, but some-thing went wrong. Sur - prise at-tack - killed him in his sleep - that night.

**Guitar 1**

let ring - - - - -

**TAB**

0 0 7 7 7 0 7 7 7 7 0 1 3 5 3 5 7 5 3 3 0 0 3 3 0 0 5 5

**Guitar 2**

**TAB**

7 5 7 5

**Bass**

**TAB**

7 5 7 7 3 3 5 5 5 5 5 5 5 5 5 (5)

**Drums**



N.C.(G) Chorus N.C.(Bm7) (Gsus2)

Vocal

And so cas - tles made of sand \_\_\_\_\_ melts

Guitar 1

T - - - - - let ring - - - - -

TAB

3 3 3 3 3 3 3 3 3 3 5 / 7 5 7 7 7 10 7 7

Guitar 2

TAB

0

Bass

5 5 5 5 5 5 5 5

Drums

[illegible]

**Guitar Solo**  
N.C.(Gm7)

(C) (G) (Bb) (C)

Vocal

Guitar 1

Guitar 2

Bass

Drums

(G) (Bb) (C) (G) (Bb) (C)

Vocal

Guitar 1

Guitar 2

Bass

Drums

3. There \_



Chords: Gsus2, F#5, F#sus2

Vocal: She drew her wheel - chair to the edge \_\_\_\_ of the shore, and to \_\_\_\_

Guitar 1: [Musical notation with TAB]

Guitar 2: [Musical notation with TAB]

Bass: [Musical notation with TAB]

Drums: [Musical notation]

Chords: A5, Em7

Vocal: \_\_\_\_ her legs she smiled, "You won't hurt me no more." But then a sight she'd nev - er seen \_\_\_\_ made her jump and say,

Guitar 1: [Musical notation with TAB]

Guitar 2: [Musical notation with TAB]

Bass: [Musical notation with TAB]

Drums: [Musical notation]

**Vocal**

F C5 G

“Look, a gold - en winged ship is pass - ing my way.” Spoken: And it real - ly did - n't

**Guitar 1**

let ring

**TAB**

**Guitar 2**

**TAB**

**Bass**

**TAB**

**Drums**

**Outro**  
Freely ♩ = 80

G5 N.C.(Bm7)

have to stop, — it just kept on go - ing. And so cas - tles —

**Guitar 1**

**TAB**

**Guitar 2**

**TAB**

**Bass**

**TAB**

**Drums**



(Am7) (Bb5) (G) N.C.(Bb) (C)

Vocal: made of sand slips in - to the sea, e -

Guitar 1: [Musical notation]

TAB: [Fingerings]

Guitar 2: [Empty staff]

TAB: [Empty staff]

Bass: [Empty staff]

TAB: [Empty staff]

Drums: [Empty staff]

G N.C.(Bb) (C) G N.C.(Bb) (C)

Vocal: ven - tu - al - ly.

Guitar 1: [Musical notation] *rit.*

TAB: [Fingerings]

Guitar 2: [Musical notation] *rit.*

TAB: [Fingerings]

Bass: [Empty staff]

TAB: [Empty staff]

Drums: [Empty staff]

Slower ♩ = 72

Chord progression for the first system:

G5      Gsus2 F#sus2      Gsus2      B♭sus2      Gsus2      C#sus2      B♭sus2      Gsus2      B♭sus2      F#sus2      Gsus2      F#sus2      Gsus2

**Vocal**

**Guitar 1**

**TAB**

**Guitar 2**

**TAB**

**Bass**

**TAB**

**Drums**

*Fade Out*

Chord progression for the second system:

F#sus2      Gsus2      B♭sus2 Gsus2      C#sus2      B♭sus2 D#sus2      C#sus2      B♭sus2 C#sus2      Gsus2      B♭sus2 Gsus2      F#sus2      Gsus2      B♭sus2      C#sus2 D#sus2

**Vocal**

**Guitar 1**

**TAB**

**Guitar 2**

**TAB**

**Bass**

**TAB**

**Drums**

# One Rainy Wish

Words and Music by Jimi Hendrix

Another of Jimi's "Honor Students," Eric Johnson, cites this ode to a dream as one of his personal favorites. It's also near the top of my list, primarily for its aesthetic appeal, but it has a sufficient amount of radical Hendrixian harmonic and rhythmic concepts to warrant some lengthy academically-minded musings.

To my knowledge, this was the first rock song to have the verse and chorus in different time signatures. Up 'til the last measure of the first verse it is in triple meter, 3/4 time, which is then replaced by the double meter, 4/4 time, of the chorus.

The harmonies contain numerous Jimi signatures, most notably by guitar 2 starting with the opening E6 chord and harmonization of the E major pentatonic scale (E F# G# B C#) in fourths, commencing with measure 6 to the exquisite A major add 9 voicing in the second measure of the verse. The guitar also has a decidedly "nasal" quality to it, due to the fact that the bridge and middle pickups were engaged simultaneously. This was before the advent of five-way pickup selectors on Stratocasters and Jimi attained this setting - erroneously dubbed by most as the "out-of-phase" mode - by first removing the spring from its precursor, the three-way switch. This setting is also employed in "Castles Made Of Sand," "Wait Until Tomorrow" and "Ain't No Telling."

Gtrs. 1 & 2; Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Bass; Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

Intro

Free Time

N.C.

Vocal

Guitar 1

Guitar 2

Bass

Drums

E6

mp w/ dist.

mp w/ clean tone

ride

mp







**Vocal**

E C#m7 E A

sleep-ing so peace-ful-ly. In your hand a flow-er played, a

**Guitar 1**

**TAB**

9 11 9 9 11 (11) 9 9 11 9 11 9 11 9 9 11 7 6 6 9 7 9 7 9 7

**Guitar 2**

let ring - - - - -

**TAB**

2 0 1 2 1 2 2 4 2 4 4 6 6 4 6 6 4 4 4 0 0 1 2 1 2 2 4 4 4 5 4 6 4 7 2 4 2 4 2

**Bass**

**TAB**

7 7 7 7 4 4 4 4 7 7 7 5 5 5 5 5 5

**Drums**

**Vocal**

E C#m

wait-ing there for me.

**Guitar 1**

**TAB**

14 12 13 14 11 9 11 9 11 9 11 11 9 11 9 11 11 11 11 9 11 11

**Guitar 2**

let ring - - - - -

**TAB**

0 0 9 9 11 9 9 11 11 9 9 9 9 9 11 9 11 9 11 11 9 11 11 11 11 11

**Bass**

**TAB**

7 7 7 7 4

**Drums**

**Chorus**

Vocal: C# C# G# B F#

\*I have nev - er laid eyes on you, a like a be -

Guitar 1: full full full full full full

Guitar 2: let ring - - - - - let ring - - - - -

Bass: 4 4 6 6 4 6 6 4 6 4 6 2 4 2 4 2 4 2 4

Drums: choke 3 3 3 3

\*Double tracked vocal.

Vocal: C# G# B F# C# G#

fore this time - less day. Ah, but you walked and ya once -

Guitar 1: full full full full full full

Guitar 2: let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Bass: 6 4 6 4 6 6 4 6 4 6 2 4 2 4 2 4 6 4 6 6 4 6 4

Drums: 4 4 6 4 6 6 4 6 4 6 2 4 2 4 2 4 4 6 4 6 6 4 6 4



Chords: B, F#, N.C.(F#), (E)

Vocal

Guitar 1

8va --- loco 8va ---

full 9 9 12 9 12 9 9 12 9 11 9 4 2 5 2 4 4 2 14 12 15 15 (15)

Guitar 2

let ring --- T let ring ---

TAB 2 2 4 4 2 2 2 2 2 3 4 2 0 1 2 0

Bass

TAB 2 4 2 4 2 4 2 2 3 4 2 0 1 2 0

Drums

tom fill -

Verse

(B) E A

Vocal

2. Gold-en \_ rose, the col-or of the dream I had

loco full

Guitar 1

6 7 7 7 10 10 7 7 10 9 5 7 5 7 5 4 2 4 2 4 2

Guitar 2

let ring ---

TAB 2 3 4 2 0 0 0 2 4 2 2 4 4 0 5 2 0 2 2 4 2 2

Bass

TAB 2 3 4 2 7 7 7 5 5 5 7 5

Drums

mp mf

**Vocal**

E C#m E

not too long a go. Mist - y blue and

**Guitar 1**

TAB

5 7 5 6 4 4 4 4 11 9 11 9 11 9 11 9 12 9 12 9 11 9 11

**Guitar 2**

TAB

0 2 9 11 9 9 11 9 11 9 11 9 11 9 0 7 9 9 9 11 9 9 9

**Bass**

TAB

7 7 7 7 4 4 11 7 7 7 (5)

**Drums**

let ring

**Vocal**

A E C#m

li - lac too, a nev - er to grow old.

**Guitar 1**

TAB

14 17 14 14 16 (16) 14 16 14 14 12 14 12 13 11 9 11 9 11 9 11

**Guitar 2**

TAB

5 4 6 4 7 5 2 4 2 2 0 9 9 9 9 11 9 9 11 9 11 9 11 9 11

**Bass**

TAB

5 5 5 7 5 7 7 7 7 7 7 4 4 4

**Drums**

let ring



**Vocal**

E A

A gold - en \_\_ rose, the col - or of the dream I had.

**Guitar 1**

8va

**TAB**

9 11 9 11 9 11 16 14 17 14 16 13 16 14 17 14 17 14 16 14 16 16

**Guitar 2**

T T

let ring - - - - -

let ring - - - - -

**TAB**

11 9 9 11 9 11 9 9 9 9 9 9 5 4 6 4 7 2 4 2 4 2

**Bass**

**TAB**

4 4 4 7 7 7 4 5 5 5 4

**Drums**

**Vocal**

E C#m E D5

Mist - y blue and li - lac too. - Gold - en \_\_ rose, the col - or of the

**Guitar 1**

8va

full full full

**TAB**

14 12 14 12 13 11 9 11 9 11 9 9 12 11 11 (11) 9 11 9 12 9 11 11 9 11

**Guitar 2**

let ring - - - - - T

**TAB**

0 1 2 6 6 9 11 9 9 11 9 11 9 12 11 9 9 9 4 5 7 7

**Bass**

**TAB**

7 7 4 6 6 4 4 4 7 7 7 7 5

**Drums**

**Vocal**

A E C#m

dream I had. Mist - y blue and li - lac too. —

**Guitar 1**

8va loco

**TAB**

17 14 17 14 17 14 12 13 11 9 11 13 12 14 12 13 11 9 9 11 9 11 9 11

**Guitar 2**

let ring — — — — —

**TAB**

0 0 2 2 2 2 2 4 2 0 9 11 9 9 9 9 11 9 11 9 9 11 9 11 9

**Bass**

**TAB**

5 5 5 5 7 7 7 7 7 9 7 4 4 4 4 4 4

**Drums**

**Vocal**

Gold - en — rose, — gold - en — rose, — gold - en — rose. —

**Guitar 1**

**TAB**

9 11 9 11 11 9 11 9 11 11 11 9 11 9 11

**Guitar 2**

3 T T T — — — — —

**TAB**

11 11 9 11 9 11 9 11 (0) 11 9 11 9 11 9 11 9 11 9 11 9 11 11

**Bass**

**TAB**

4 4 4 4 4 4 2 4 4 4 4 2 4 4 2 4 4 4 4 4 4

**Drums**

## C

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar 1, Guitar 2, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into three measures. The Vocal part begins with a long note on the first measure, followed by a melodic line in the second and third measures. Guitar 1 plays a complex melodic line with many accidentals and a "8va" marking. Guitar 2 plays a rhythmic accompaniment with chords and single notes, including a "T" marking. The Bass part provides a steady accompaniment with eighth and sixteenth notes. The Drums part features a complex pattern with triplets and sixteenth notes. The score includes tablature (TAB) for all stringed instruments, showing fret numbers and techniques like bends and slides. The page number 152 is visible at the bottom left.



**C#m**

Vocal

Spoken: It's on - ly a dream. \_ I'd love to

Guitar 1

TAB

Guitar 2

TAB

Bass

TAB

Drums

**C**

Vocal

tell some-bod - y a - bout this dream. The

Guitar 1

8va

TAB

Guitar 2

TAB

Bass

TAB

Drums







C

Vocal

the col-or of the vel - vet walls, sur - rounds us.

Guitar 1

8va

TAB

Guitar 2

T let ring T let ring

TAB

Bass

TAB

Drums

*Fade Out*

Vocal

Guitar 1

8va

TAB

Guitar 2

T let ring T let ring

TAB

Bass

TAB

Drums

# Little Miss Lover

Words and Music by Jimi Hendrix

Mitch Mitchell's intro figure to "Little Miss Lover" exemplifies his uncanny knack for creating drum parts based on Hendrix's riffs. Other examples can be found in the introductions to "I Don't Live Today" and "Voodoo Chile (Slight Return)."

Throughout the verses, Jimi's guitar assumes the character of a percussion instrument, the result of using a wah-wah pedal in conjunction with muted strings. Going into the lead break he switches on his Octavia, playing a solo that practically covers the gamut of bends idiomatic to the rock and blues genre. Just in case you're a novice to string-bending, take heed and be sure to place all available digits behind the finger executing the bend for additional leverage and support. Most bends are done with the ring finger of the fretting hand, so your index and middle fingers will be the ones assisting in pushing a string up to the required pitch.

Gtrs. 1 & 2; Tune Down 1/2 Step:

- ① = E $\flat$  ④ = D $\flat$   
② = B $\flat$  ⑤ = A $\flat$   
③ = G $\flat$  ⑥ = E $\flat$

Bass; Tune Down 1/2 Step:

- ① = G $\flat$  ③ = A $\flat$   
② = D $\flat$  ④ = E $\flat$

Intro

Moderate Rock  $\text{♩} = 98$

N.C.

Vocal

Guitar 1

TAB

Bass

Drums

\* Doubled octaves throughout song may be the result of doubletracking, the use of an 8-string bass, or an early-model octave pedal.

ride

f

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**Verse**  
F#9

F#7#9

Vocal

1. Lit-tle Miss Lov - er, heh, a-where

Guitar 1

f

w/ wah-wah & dist.

TAB

Bass

f

Drums

sizzle cym.

Vocal

F#7 F#7#9 F#7 F#7#9 A7 A7#9

have you been \_ in this world for so long? \_ Well, I love a lov - er, \_

Guitar 1

TAB

Bass

Drums





**Verse**

**Vocal**

F#7 F#7#9 F#7 F#7#9 F#7 F#7#9 F#7 F#7#9

would you be - lieve — ba - by, I've been look-in' for a soul that feels like you for some —

**Guitar 1**

**TAB**

10 10 5 4 2 2 2 9 0 2 4

**Bass**

2 2 2 5 0 0 2 0 2 2 2 5 0 0 2 0 2 2 2 5 0 0 2 0

**Drums**

hi-hat + ride hi-hat + ride hi-hat + ride

**Vocal**

F#7 F#7#9 A7 A7#9 A7 N.C.

time? — Ex - cuse me while I see — if the

**Guitar 1**

rake — full

**TAB**

0 3 5 5 5 3 3 3 5 5 5 3 3 5 5 5 3 3 5 0

**Bass**

2 2 2 5 0 0 2 3 5 5 5 3 3 3 5 5 5 3 3 5 0

**Drums**

hi-hat + ride hi-hat + ride hi-hat + ride



# Interlude

N.C.

Vocal

Ah, — yeah. Ya see me walk towards you ba - by. Hey. — Ah,

Guitar I

1/4

TAB

2 4 3 2 5 0 0 2 4 2 4 3 2 5 2 0 2 4 2 4 3 2 5 2 0 2 4

Bass

2 4 3 2 5 2 4 4 2 4 3 2 0 0 4 2 2 0 4 3 2 5 0 2 4

Drums

# Guitar Solo

N.C.(A5)

Vocal

yeah. Talk you in-to a... Ah, get in-to it.

Guitar I

grad. bend and release

w/ Octavia

full

2

8 (8) 5 8 (8) 8 (8)

TAB

2 2 4 3 2 5 0 2 4 2 7 7 7 7 5 7 7 5 7 7 7 7 5 7 7 5 7

Bass

2 2 4 3 2 5 0 2 7 7 7 7 5 7 7 5 7 7 7 7 5 7 7 5 7

Drums

Vocal

Guitar 1

Bass

Drums

full full 1/2 full full 2 full full

Vocal

Guitar 1

Bass

Drums

grad. release 1 1/2 2 2 2

\* Played behind the beat.

tom fill --



F#7#9

**F#9**

w/ Voc. Fig. 1, 2 times

Vocal  
cov - er.

Spoken: But I think we should start, ah, yeh,

think we should start \_ right now,

ba-by.

Hey,

Vocal  
Lov - er.

Guitar 1  
**TAB**

Bass

Drums  
hi-hat + ride

**F#7#9 F#9 F#7#9**

w/ Voc. Fig. 1, 5 times  
N.C.(F#9)

**Vocal**

oh, — look at me with soul here. So — good, — lit-tle Miss Lov-er.

**Guitar 1**

TAB

8va

**Guitar 2**

TAB

\*Vib. top note only.

**Bass**

TAB

hi-hat + ride

**Drums**

**Vocal**

F#9 F#7#9 F#9 *Begin Fade*

Hey, — ba - by. Oh!

**Guitar 1**

TAB

8va

**Guitar 2**

TAB

**Bass**

**Drums**

hi-hat + ride

*Fade Out*

**Vocal**

N.C.(F#9)

She makes ev-'ry-thing good. — Hey, — lov - er, ah. —

**Guitar 1**

TAB

8va

**Guitar 2**

TAB

**Bass**

**Drums**

hi-hat + ride

# Bold As Love

Words and Music by Jimi Hendrix

The flower of Jimi's lyrical genius is in full bloom throughout *Axis: Bold As Love*, especially the title cut, with its imagery and personification of the colors. "Lyrical" is also an apt adjective for his guitar playing, whether it be the chordal counterpoint within the verses or the lead lines during the majestic outro solo.

Examining the guitar solo from a theoretical standpoint will reveal why it works in relationship to the chord progression and should help you in developing your own melodies. For example, the solo commences on the root of the A major chord in the form of a string bend, then it moves along to roots of the next two chords in the progression, E major and F# minor. In the third and fifth measures he bends to C#, which is the third of the A major triad (A C# E), then releases it back to B, the fifth of the E major triad (E G# B).

Following this section, Mitch plays a brief solo interlude wherein his drums are colored by ace engineer Eddie Kramer with a bit of studio magic known as flanging. Current state-of-the-art technology makes this effect available electronically, but when *Axis: Bold As Love* was produced it was done mechanically. This required manipulating the reel flange (projecting rim) to one of two tape decks running simultaneously, with the thumb and mixing the resulting signal.

The music of the majestic grand finale seems to take flight and "kiss the sky" on its new course of C# major. Note that beginning with measure 11, Jimi uses arpeggios based on the C# - G# - A#m - B - B# progression, and fades out with tremolo picked partial chords.

Gtrs. 1, 2 & 3; Tune Down 1/2 Step: Bass; Tune Down 1/2 Step:

- |        |        |        |        |
|--------|--------|--------|--------|
| ① = E♭ | ④ = D♭ | ① = G♭ | ③ = A♭ |
| ② = B♭ | ⑤ = A♭ | ② = D♭ | ④ = E♭ |
| ③ = G♭ | ⑥ = E♭ |        |        |

## Verse

Moderately Slow Rock ♩ = 70

The musical score for "Bold As Love" is presented in a multi-staff format. The top staff is the Vocal line, which includes the lyrics: "1. An - ger, he smiles, tow-er-ing in shin-y me-tal - lic pur-ple ar - mour. \_ Queen". Below the vocal line is the Guitar 1 staff, which includes musical notation and guitar tablature. The tablature for Guitar 1 shows fret numbers and includes a "let ring" instruction. The Guitar 2 and Guitar 3 staves are also present, with empty musical notation and tablature. The Bass staff is at the bottom, showing a simple bass line. The Drums staff is at the very bottom, showing a simple drum pattern. The score is marked with a tempo of "Moderately Slow Rock ♩ = 70" and includes various musical notations such as chords (A, N.C.(E), (F#m), (D)), dynamics (mf), and articulation (accents, slurs).

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(A) (E) (F#m) (D) (C#)

Vocal

Jeal-ous - y, en - vy waits \_ be-hind him, her fire - y green \_ gown \_ sneers at the grass - y ground. \_

Guitar 1

T

let ring - - - - - |

T

let ring - - - - - | let ring - - - - - | let ring - - - - - |

TAB

5 7 5 4 6

(1) 1 1 2 2 2

2 4 2 4 0 5 7 4 6 6

Guitar 2

TAB

Guitar 3

TAB

Bass

*mf*

4

Drums



(D) (A) (Bm) (G)

Vocal

Blue are the life giv-ing wa - ters tak-ing for grant-ed, they qui-et-ly un-der-stand. \_\_\_\_

Guitar 1

TAB

Guitar 2

*mp*  
w/ clean tone

\* Doubles bass gtr. simile at this point.

Guitar 3

TAB

Bass

TAB

Drums

hi-hat

The musical score is arranged in a standard multi-staff format. The Vocal staff is at the top, followed by Guitar 1, Guitar 2, Guitar 3, Bass, and Drums. Chord symbols (D, A, Bm, G) are placed above the Vocal staff. The lyrics are written below the Vocal staff. Guitar 1 and 2 have TAB staves below their respective musical staves. Guitar 2 includes a dynamic marking of *mp* and a note about a clean tone. A note about doubling the bass guitar is also present. The Drums staff includes a hi-hat notation.

(D) (A) (Bm) G6 G#

Vocal

Once hap - py tur-quoise arm - ies lay op-po-site, read - y, but won-der why the fight is on. —

Guitar 1

TAB

5 5 7 9 7 7 9 5 7 5 5 4 6 4 6 4 7 9 7 9 0 0 3 5 5 5 5 5 5

Guitar 2

TAB

5 5 4 5 5 7 7 7 3 3 3 4 4 4

Guitar 3

TAB

7 7 7 7 8 8 8 8 7 7 7 8 8 8

Bass

TAB

5 4 5 5 2 2 4 5 5 5 6 6 6

Drums

*f*

*f* w/ clean tone

# Chorus

**Vocal**

A E F#m G

But they're all \_\_\_\_ bold \_ as love. \_\_\_\_

**Guitar 1**

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

**TAB**

4 6 5 (5) 2 0 0 0 0 2 2 2 3 3 3 3 5 3 3 5 3 3

**Guitar 2**

**TAB**

**Guitar 3**

**TAB**

0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 14 7 7 8

**Bass**

5 5 5 4 7 7 6 7 4 6 6 5 5 4 5

**Drums**

ride hi-hat (open)

3 3

N.C.(A)                      E                      F#m                      N.C.(G)

Vocal

Yeah,                      they're all \_\_\_\_\_ bold as love, \_\_\_\_\_                      yeah!

Guitar 1

let ring - - - - - | let ring - - - - - | let ring - - - - - | let ring - - - - - |

TAB

5 5 0 0 0 1 1 1 2 2 2 2 3 5 3 3 5 3 3 5 3 3

Guitar 2

TAB

Guitar 3

let ring - - - - - | let ring - - - - - | let ring - - - - - |

TAB

7 7 7 7 7 7 7 7 7 7 7 7 14 14 14 14 14 14 7 7 7 8 8 8 8

Bass

5 5 7 7 7 6 7 4 6 4 0 5 5 4 5 4

Drums

ride hi-hat (open)

3 6

(A) (E) F#m N.C.(D)

Vocal

They're all \_\_\_\_\_ bold as love. \_\_\_\_\_ Just ask the

Guitar 1

let ring -----

TAB

4/6 5 7/9 9 9 8 7 7 7 7 7 X 2/2 5 5 7/9 7 9

Guitar 2

TAB

Guitar 3

let ring -----

TAB

0/9 9 9 9 9 9 9 9 9 8 8 8 7 7 7 7 7 7 2/2 2/2

Bass

TAB

5 5 5 7 7 6 7 4 5 5 5

Drums

ride

hi-hat (open)

The musical score is arranged in a standard multi-staff format. The Vocal part includes lyrics: "They're all \_\_\_\_\_ bold as love. \_\_\_\_\_ Just ask the". The guitar parts (1, 2, and 3) include TAB notation with fret numbers and a "let ring" instruction. The Bass part includes TAB notation with fret numbers. The Drums part includes notation for "ride" and "hi-hat (open)". The score is in the key of D major (indicated by two sharps) and 4/6 time. The piece is divided into measures by bar lines, with some measures containing multiple notes or chords. The guitar parts feature various techniques such as bends, slides, and triplets. The bass part provides a steady accompaniment with a mix of eighth and quarter notes. The drums part includes a mix of eighth and quarter notes, with some measures featuring a "ride" pattern and others featuring a "hi-hat (open)" pattern.



(A) (Bm) (D) (G) (G#)

Vocal

Ax - is. \_\_\_\_\_ 2. My

Guitar 1

*mf*

TAB

5 7 5 7 5 6 7 7 10 7 7 9 9 7 9 0 7 9 5 7 7 7 9 7 9 3 4 5 5 4 6

Guitar 2

TAB

Guitar 3

TAB

Bass

6 6 7

Drums

*mf*

3

3

3

Verse

N.C.(A)

(E)

(F#m)

(D)

Vocal

Red is so con-fi-dent, he flash-es tro-phies of war — and rib-bons of eu-pho - ri - a.

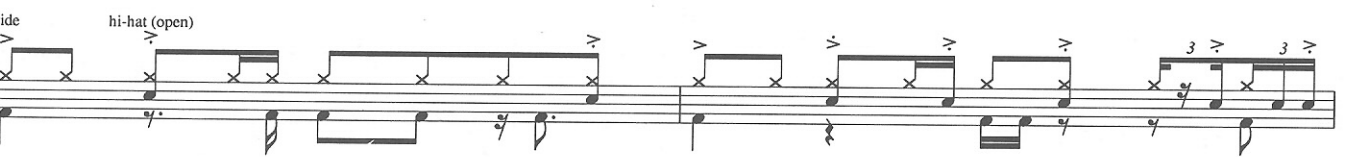
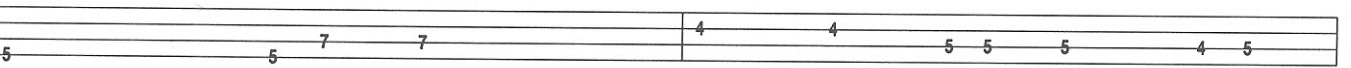
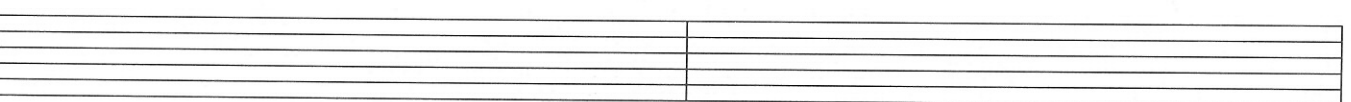
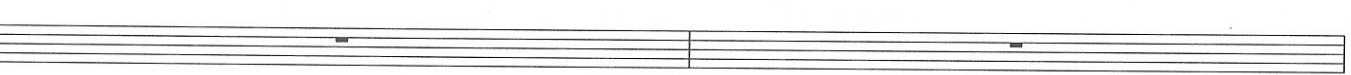
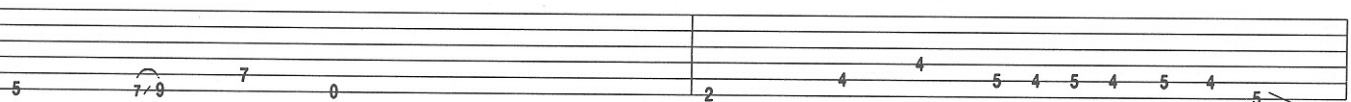
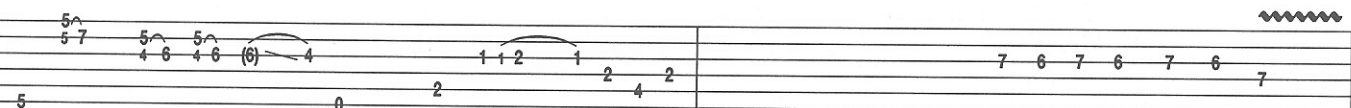
Guitar 1

Guitar 2

Guitar 3

Bass

Drums



(A) (E) (F#m) D5 N.C.(C#5)

Vocal

Or - ange is young, — full of dar-ing, but ver-y un - stead-y for the first go round. —

Guitar 1

TAB

5 7 7 7 9 7 9 0 2 2 1 2 1 2 4 2 4 0 7 7 7 6 7 8 8 9 7

Guitar 2

TAB

5 7 9 0 2 2 5 4

Guitar 3

TAB

Bass

5 5 5 7 7 6 7 4 4 5 4

Drums

ride hi-hat (open)

3 6

The musical score is arranged in a standard rock band format. The Vocal line features lyrics with a melodic line above. Guitar 1 and 2 have melodic lines and corresponding TAB notation. Guitar 3 has empty staves and TAB notation. The Bass line has a melodic line and TAB notation. The Drums line includes a ride cymbal and hi-hat (open) pattern, with some triplet and sextuplet markings.

(D) (A) (Bm) (G)

Vocal

My Yel-low in this case \_ is not so mel-low. In fact, I'm try'n' to say it's fright-ened like me. \_\_\_\_\_

Guitar 1

let ring - - - - -

TAB

7 9 9 7 9 7 9 7 5 5 7 9 7 10 7 7 2 4 2 5 5 5

Guitar 2

steady gliss.

TAB

5 5 4 5 5 7 7 3 5 7

Guitar 3

TAB

Bass

ride hi-hat (open)

Drums

The musical score is arranged in a standard multi-staff format. The vocal line is at the top, with lyrics written below the notes. The guitar parts (1, 2, and 3) include both standard notation and tablature. The bass line is in the lower middle section, and the drum part is at the bottom, featuring specific notations for 'ride' and 'hi-hat (open)'. Chord symbols (D, A, Bm, G) are placed above the vocal staff. Various musical techniques like triplets, glissandos, and 'let ring' instructions are used throughout the score.

(D) (A) (Bm) Bm G G#

Vocal

And all of these e - mo - tions of mine \_ keeps hold-ing me from, uh, giv-ing my life to a rain - bow like you. But I'm, uh,

Guitar 1

P.M. - - - - -

TAB

10 9 7 7 5 5 5 7 6 7 (0) 7 7 7 4 4 4 5 5 5

Guitar 2

TAB

5 5 4 5 5 5 5 7 0 3 3 3 4 4 4

Guitar 3

*f*

TAB

7 7 7 7 7 7 8 8 8 8 8 8 7 7 7 7 7 8 8 8 8 8 8

Bass

TAB

5 5 4 5 5 5 X X X 2 2 2 5 5 5 6 6 6

Drums

3



Gtr. 2 tacet

Gtr. 2 tacet

[illegible]



**Guitar Solo**

**Vocal**

A E F#m N.C.(G) A E

Yeah!

**Guitar 3**

*f* w/ Fuzz Face dist. pedal

full full full full grad. release full full full

**Guitar 1**

let ring let ring let ring let ring let ring let ring

**Bass**

**Drums**

ride tom fill

**Vocal**

F#m Gadd9 A E

**Guitar 3**

full semi-harm. 1/2

**Guitar 1**

let ring let ring let ring let ring

**Bass**

**Drums**











# Outro Solo

Gtr. 1 tacet

Chords: C#, G#, A#m, B, B#

Drums: full, full, full, full, full, full, full, full, full, full

Bass: 6 6 6 6 4 4 5 6 6 6 4 6 1 3 3 1 3 2 4 2 3 5 3 5

Drums: ride, 12, tom fill

\* Chords played to Mellotron (early kybd. sampler that utilized tapes vs. electronics) for remainder of tune.

Chords: C#, G#, A#m, B, B#

Drums: full, full, full, full, full, full, full, full

Bass: 4 6 6 6 6 6 6 4 3 6 4 3 6 4 1 3 3 1 3 2 4 4 3 5 5

Drums: ride, ride, tom fill

Chords: C#, G#, A#m, B, B#

Drums: full, full, full, full, full, full, full, full

Bass: 4 6 6 6 6 6 6 4 3 6 4 3 6 4 1 3 3 4 4 2 5 5 3

Drums: ride, 12, tom fill

\* 2nd string sounds unintentionally.

**Guitar 3**

C# G# A#m B B#

1 1/2 1/2 (15) 0 13 14 16 1/2 full (16) (16) 14 15 full 14 full 16 \* fdbk.

**TAB**

**Bass**

4 6 6 6 6 4 3 6 4 3 6 4 1 3 1 3 4 4 2 5 5 3

**Drums**

\* Microphonic fdbk. not caused by string vibration.

tom fill

**Guitar 3**

C# G# A#m B B#

full 16 14 16 14 13 16 16 full 16 full 16 full 14 16 (16) full 16 full 16 full 16 full 16 full 16

**TAB**

\* Played ahead of the beat.

**Bass**

4 4 6 6 6 6 4 6 6 4 3 6 4 3 1 3 2 1 3 3 1 2 4 4 3 5 5 6

**Drums**

**Guitar 3**

C# G# A#m B B#

10 0 0 9 9 9 9 4 8 4 8 4 8 4 4 6 0 6 0 6 0 6 0 6 6 11 7 7 11 7 8 12 8 8 12 8 8 9

**TAB**

**Bass**

4 6 6 6 6 6 6 6 4 3 6 4 3 1 3 3 3 3 1 2 4 4 3 5 5 6

**Drums**

**System 1: Guitar 3, Bass, Drums**

**Chords:** C# (first system), G# (second system)

**Guitar 3:** Treble clef, key signature of three sharps (F#, C#, G#). Rhythmic notation with accents and slurs.

**TAB:** Fret numbers: 13 9 9 13 9 9 13 9 9 13 9 4 8 4 4 8 4 4 8 4 4 8 4 6

**Bass:** Bass clef, key signature of three sharps. Rhythmic notation with slurs.

**Drums:** Standard drum notation with accents and slurs.

**System 2: Guitar 3, Bass, Drums**

**Chords:** A#m, B, B#

**Guitar 3:** Treble clef, key signature of three sharps. Rhythmic notation with accents and slurs.

**TAB:** Fret numbers: 9 6 6 9 6 6 9 6 6 9 6 6 11 7 7 11 7 7 8 (12) 8 12 8 8 9

**Bass:** Bass clef, key signature of three sharps. Rhythmic notation with slurs.

**Drums:** Standard drum notation with accents and slurs.

**System 3: Guitar 3, Bass, Drums**

**Chords:** C# (first system), G# (second system)

**Guitar 3:** Treble clef, key signature of three sharps. Rhythmic notation with accents and slurs.

**TAB:** Fret numbers: 9 9 12 full 9 12 9 11 full 9 9 12 9 12 9 9 12 1/2 1/2 1/2 1/2 1/2 1/2 12 9 12

**Bass:** Bass clef, key signature of three sharps. Rhythmic notation with slurs.

**Drums:** Standard drum notation with accents and slurs.

**Guitar 3**

A#m B B#

6 6 2

1/2 1/2 full full 2

**TAB**

9 12 9 12 9 12 9 12 9 12 9 12 12

**Bass**

1 3 3 3 3 3 (3) 2 4 4 3 5 5

**Drums**

**Guitar 3**

C# G#

3 3 2 2 2 full

**TAB**

9 9 12 12 9 9 12 12 9 9 12 12 9 9 12 full

**Bass**

4 6 6 6 6 4 6 6 4 3 6

**Drums**

**Guitar 3**

A#m B B# C# G#

6 6 6 1 1/2 full

**TAB**

9 12 9 11 9 12 9 11 9 11 9 11 10 9 9 7 9 11 11 9 11 11 9 11 9 11 7 9 11 9 11 full 9 11

**Bass**

1 3 3 1 3 1 4 4 2 4 5 5 3 4 4 6 6 6 6 4 3 6 4 3 6 4

**Drums**

tom fill - - -



The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for three instruments: Guitar 3, Bass, and Drums. The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef with a key signature of one sharp (F#). The drums part is written in common time. The score includes chord names (A#m, B, B#, C#, G#) and fret numbers for the guitar and bass parts. The guitar part features a melodic line with various frets and a "full" instruction. The bass part features a melodic line with various frets and a "full" instruction. The drums part features a rhythmic pattern with various notes and rests.

The musical score is arranged in three systems, each with a different instrument. The first system is for Guitar 3, the second for Bass, and the third for Drums. The key signature is A major (three sharps: F#, C#, G#). The guitar part includes a TAB section with fret numbers and a 'full' instruction. The bass part includes a TAB section with fret numbers. The drums part includes a TAB section with 'x' marks indicating hits.

[illegible]